

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

MENDELSSOHN ELIJAH

MARCH 6 + 8, 2015 AT SYMPHONY HALL

2014-2015 BICENTENNIAL SEASON

Please join the Handel and Haydn Society

SOCIETY BALL BICENTENNIAL GALA

SYMPHONY HALL APRIL 18, 2015

Artistic Director Harry Christophers will lead the Period Instrument Orchestra and Chorus in a medley of beloved Baroque and Classical works, H. H's student singers will light up your heart with their voices, and the Bo Winiker Orchestra will move you to get up and dance!

Black tie

Contact Meagan McMullen at mmcmullen@handelandhaydn.org to purchase tickets. RSVP deadline is April 6.

handelandhaydn.org/society-ball



WELCOME FROM THE BICENTENNIAL COMMITTEE

I am delighted to welcome you to Mendelssohn *Elijah*. The Handel and Haydn Society has such a rich history with this epic oratorio: it was premiered in Boston by H+H in 1848, within a year after Mendelssohn's untimely death. *Elijah* was also a favorite work of Conductor Laureate Christopher Hogwood, whose legacy we honor this weekend. (Please see pages 18 and 19 for our tribute to Chris.) We feel very fortunate to share with you today the terrific talents of the Period Instrument Orchestra and Chorus, vocal soloists, and former Music Director Grant Llewellyn who will bring this inspiring music once again to life.

This month we celebrate the 200th anniversary of H+H's founding; Boston Mayor Martin Walsh has declared Tuesday, March 24 the official H+H Day! I hope you can join us that day in a citywide celebration as we open our Bicentennial exhibition at the Boston Public Library, Central Library at Copley Square. This exhibition is an engaging survey of H+H's history. Enhanced by interactive media (including an H+H smartphone app), the display features priceless H+H archives—photos, program books, newspaper clippings, and more—dating back to the early 1800s with a few other surprises in store. I know you will enjoy it!

March's Bicentennial activities include a Wednesday, March 18 lecture by renowned Bach specialists Christoph Wolff and Mary J. Greer at Harvard University's Paine Hall, followed by a free Boston Public Library symposium on H+H history, presented by the Music Critics Association of North America and moderated by *The Boston Globe*'s Jeremy Eichler on Friday, March 27. Capping the month will be Harry Christophers leading the Period Instrument Orchestra and Chorus in Bach's monumental *St. Matthew Passion.* H+H is proud to partner with WCRB which will present the live broadcast on March 29, Palm Sunday.

Thank you as always for your support and for being here today. I hope to see you at our Bicentennial celebrations and performances over the course of the next few months.

Sincerely.

Amy Anthony

CHAIR, BICENTENNIAL COMMITTEE





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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization, H+H celebrates its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making, Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible. and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's Messiah, Haydn's Creation, and Bach's St. Matthew Passion. Today, H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio, and recordings. H+H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label. Subsequent releases include Mozart Requiem (2011), and Coronation Mass (2012), as well as the critically acclaimed Havdn, Vol. 1 (September 2013) and the best-selling Joy to the World: An American Christmas (October 2013). Special CDs being recorded for the Bicentennial include Handel Messiah (currently on sale) and Haydn The Creation (scheduled for October 2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher educational institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

Leadership

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CONDUCTOR'S NOTE GRANT LLEWELLYN

I am proud to return to Boston and the Handel and Haydn Society, particularly at such an extraordinary moment in the organization's history— the Bicentennial. I look back on my years at H+H with fondness and gratitude. Yet this time, there is something bittersweet about coming back.

On September 24, we received the news of the death of one of the pivotal figures in the early music movement, former H+H Artistic Director Christopher Hogwood. Chris was a great leader, artist, humanitarian, scholar, and friend. His creative vision had no blind spots, and the depth of his artistry and repertoire were astonishing. Today, people still vividly recall his concerts, including stirring performances of Mendelssohn's *Elijah* that he led in 2000 as part of the 100-year anniversary of Symphony Hall. Mendelssohn's oratorio has some of the most spiritually uplifting music in the canon, and it is my great honor to pay respects to Chris and H+H through these performances.

Known as the *Messiah* of its day, *Elijah* is one of the most popular works ever performed by H+H. It forms a fitting beginning to an extraordinary oratorio triptych that closes the Bicentennial Season; J.S. Bach's *Saint Matthew Passion* and Haydn's *Creation* follow. I hope these concerts remind us all of the power of great music to heal, inspire, and make us more human.



PROGRAM MENDELSSOHN ELIJAH



FRIDAY, MARCH 6, 2015 AT 7.30PM SUNDAY, MARCH 8, 2015 AT 3PM SYMPHONY HALL

Grant Llewellyn, conductor

Andrew Foster-Williams, bass-baritone (Elijah)
Sarah Coburn, soprano (The Widow, The Angel, Soprano solos)
Christianne Stotijn, mezzo-soprano (An Angel, Queen Jezebel, Alto solos)
Andrew Kennedy, tenor (Obadiah, Ahab, Tenor solos)
Paul Max Tipton, bass-baritone (Bass solos)
Gabriel Haddad, boy soprano
Handel and Haydn Society Period Instrument Orchestra and Chorus

Ensemble soloists:
Elissa Alvarez, soprano
Sonja DuToit Tengblad, soprano
Catherine Hedberg, alto
Emily Marvosh, alto
Jonas Budris, tenor
Stefan Reed, tenor
Bradford Gleim, bass
Zachary Lenox, bass

Text included in separate insert.

Elijah

Felix Mendelssohn (1809-1847)

Part One

INTERMISSION

Part Two

These performances are dedicated to the memory of Conductor Laureate Christopher Hogwood, artistic director of the Handel and Haydn Society, 1986-2001.

These permormances are being recorded for future broadcast on 99.5 WCRB. Broadcasts are generously underwritten by Howard & Darcy Fuguet.

Program Sponsors

This program is generously underwritten by a dear friend of H+H who wishes to remain anonymous.

The artists' appearances are made possible by the generous support of the following individuals and institutions:

Elizabeth & Robert Wax, sponsors of Grant Llewellyn, conductor Robert N. Shapiro, sponsor of Andrew Foster-Williams, bass-baritone Mattina R. Proctor Foundation, sponsor of Sarah Coburn, soprano James F. Millea & Mary Ellen Bresciani, sponsors of Christianne Stotijn, mezzo-soprano Nancy & Bill Hammer, sponsors of Andrew Kennedy, tenor Anne & David Gergen, season sponsors of Guy Fishman, cello

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The Handel and Haydn Society Chorus is funded in perpetuity by Jane & Wat Tyler.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited. The concert runs approximately 2 hours and 40 minutes, including intermission. Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

The Handel and Haydn Society is a proud member of Chorus America (chorusamerica org) a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America (earlymusic.org), a service organization that supports the field of early music in North America.



The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund (provocal.org).

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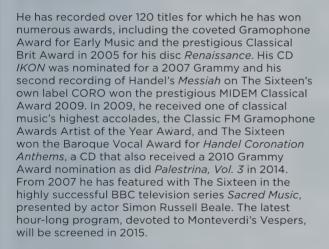
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HARRY CHRISTOPHERS, CBE **ARTISTIC DIRECTOR** The Bicentennial Chair

The 2014–2015 Bicentennial Season marks Harry Christophers' sixth as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.



Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.



ANDRIS NELSONS MUSIC DIRECTOR





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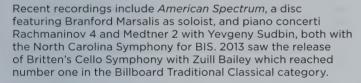
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HANDEL AND HAYDN SOCIETY ARTIST PROFILES

Grant Llewellyn, conductor

Music director of the Handel and Haydn Society from 2001 to 2006, Grant Llewellyn is renowned for his exceptional charisma, energy, and easy authority in music of all styles and periods. Born in Tenby, South Wales, Llewellyn has conducted many orchestras in North America, most notably the symphonies of Atlanta, Boston, Houston, Milwaukee, Montreal, Philadelphia, St. Louis, and Toronto. He is currently music director of the North Carolina Symphony.

To date, Grant Llewellyn's career has led him to hold positions with three European orchestras: Principal Conductor of the Royal Flanders Philharmonic, Principal Guest Conductor of the Stavanger Symphony Orchestra, and Associate Guest Conductor with the BBC National Orchestra of Wales. An accomplished opera conductor, Grant Llewellyn has appeared at the opera companies of English National Opera (*The Magic Flute*) and the Opera Theatre of Saint Louis, where his repertoire has ranged from Handel's *Radamisto* to Alexander Goehr's *Arianna*.



Llewellyn lives in Cardiff with his wife Charlotte and their four children.



Andrew Foster-Williams, who is making his H+H debut, studied at, and is a Fellow of, the Royal Academy of Music, London. Opera appearances have included Telramund (Wagner's Lohengrin) at the Lanaudière Festival, Québec with conductor Yannick Nézet-Séguin; Pizarro (Beethoven's Fidelio) with Le Cercle de L'Harmonie and conductor Jérémie Rohrer; Balstrode (Britten's Peter Grimes) for Lyon Opera; Handel L'Allegro, il Penseroso ed il Moderato at Teatro Real, Madrid with the Mark Morris Dance Group; and a new David Pountney production for Welsh National Opera.

Concert appearances have included the Mozart Requiem with the New York Philharmonic Orchestra and the Mass in C Minor with the Salzburg Mozarteum Orchestra and





Christophe Rousset; Britten's *War Requiem* with the Oregon Symphony Orchestra; Mendelssohn's *Elijah* with the Sydney Symphony Orchestra; Bach's *St. John Passion* (Christus) with the Concertgebouw Orchestra; *Messiah* and Beethoven's Symphony No. 9 with the Academy of Ancient Music.

US appearances have also included Beethoven's *Cantata* on the Death of Emperor Joseph II with the San Francisco Symphony Orchestra and Michael Tilson Thomas; Bach's *St. Matthew Passion* with the Philadelphia Orchestra; Haydn's *Lord Nelson Mass* and Bach's *Lutheran Mass* with Franz Welser-Möst and the Cleveland Orchestra; the Mozart Requiem with the Philadelphia Orchestra and Yannick Nézet-Séguin; and *Messiah* with the New York Philharmonic Orchestra and Bernard Labadie



Sarah Coburn, soprano

American soprano Sarah Coburn, who last appeared with H+H in 2011's *Messiah*, is captivating international audiences with her "precision placement, mercury speed, and a gorgeous liquid gold tone, gilded by a thrilling top and bottom register" (*The Globe and Mail*). Following her performances as Lucie de Lammermoor at Glimmerglass Opera, the New York Observer noted, "Ms. Coburn is a budding prima donna of exceptional promise."

The recent season included returns to Seattle Opera as Marie in *La fille du régiment*, Washington National Opera as Adina in *L'elisir d'amore*, and Boston Lyric Opera as Elvira in *I Puritani*. Later this season, Coburn will appear at Seattle Opera as Zerbinetta in Strauss' *Ariadne auf Naxos*.

On the concert stage, Ms. Coburn has sung Bach's Mass in B Minor and Mozart's Mass in C Minor with the Seattle Symphony as well as Carmina Burana with the National Chorale at Avery Fisher Hall, the National Symphony Orchestra, Haddonfield Symphony at Philadelphia's Kimmel Center for the Performing Arts, and the Dallas Wind Symphony. Sarah Coburn is a winner of the 2004 George London Foundation Award.



Christianne Stotijn, mezzo-soprano

Dutch mezzo-soprano Christianne Stotijn, a native of Delft, is making her Handel and Haydn Society debut. After completing her solo violin studies in 2000, she followed an intensive vocal course with Udo Reinemann at the Amsterdam Conservatory. She furthered her vocal studies with Jard van Nes and Dame Janet Baker.

Stotijn is a passionate interpreter of art songs. She performs regularly in the world's leading concert venues, including the Wigmore Hall in London, Vienna's Musikverein and Konzerthaus, and Carnegie Hall. Stotijn made her Berlin

Philharmonie debut in a performance of Schoenberg's *Das Buch der Hängenden Gärten*, accompanied by pianist Mitsuko Uchida.

After successful performances of Mahler's *Rückert Lieder* with the Orchestre National de France and the Concertgebouw Orchestra, conductor Bernard Haitink invited her to perform Mahler's Symphony No. 2 at the BBC Proms and Beethoven's Symphony No. 9 at the Lucerne Festival. Stotijn has also worked with conductors Claudio Abbado, Gustavo Dudamel, Ivan Fischer, Yannick Nézet-Séguin, Jaap van Zweden, Charles Dutoit, and Andris Nelsons.

Andrew Kennedy, tenor

Andrew Kennedy returns to the Handel and Haydn Society after performing as soloist in the Mozart Requiem in 2011. Since winning the 2005 BBC Cardiff Singer of the World Rosenblatt Recital Prize, Andrew Kennedy has established himself as one of the leading singers of his generation. He has sung for the Royal Opera House, Covent Garden; English National Opera; Glyndebourne Festival Opera; Opera North; La Monnaie; Opera de Lyon; Houston Grand Opera; and, most recently, La Scala, Milan.

Kennedy's discography includes four solo albums, including *Strauss Songs* with pianist Roger Vignoles for Hyperion. Recent concert engagements include Bach's *St. John Passion* with the Academy of Ancient Music and conductor Richard Egarr, Bach's *St. Matthew Passion* with the Netherlands Philharmonic and Colin Davis, and Haydn's *The Seasons* with the Bamberg Symphony and Sir Roger Norrington.



Paul Max Tipton, bass-baritone

Bass-baritone Paul Max Tipton enjoys an active career in opera, oratorio, and chamber music and has performed and recorded throughout North America. Highlights from recent seasons include Beethoven's Symphony No. 9 with the Grand Rapids Symphony, Haydn's *Paukenmesse* with the Yale Camerata, Bach's *Christmas Oratorio* for the Discovery Series at the Oregon Bach Festival, and Handel's *Dettingen Te Deum* at Carnegie Hall. He is a 2010 graduate of the Yale University Institute of Sacred Music in Oratorio & Early Music, studying with tenor James Taylor. Based in Boston, he was made a Lorraine Hunt Lieberson Fellow at Emmanuel Music in 2012.



Gabriel Haddad, boy soprano

Gabriel Haddad is a seventh grader at the Clarke Middle School in Lexington, MA. He is one of the lead choristers at Trinity Church of Boston on Copley Square, and has been seen in several performances, including *Noyes' Fludde* and *The Prodigal Son* by Benjamin Britten, and Bernstein's *Chichester Psalms*.

Elissa Alvarez, soprano

Soprano Elissa Alvarez is an equally enthusiastic interpreter of recital, concert, and operatic repertoire. Recent and upcoming engagements include the voice of Anne Frank in James Whitbourn's Annelies: The Diary of Anne Frank, soloist in Mozart's Requiem and Great Mass in C Minor, Brahms' Ein deutsches Requiem, Handel's Messiah, and Bach's Cantata BWV 140, as well as an all-Piazzolla chamber recital and the premiere of John Plant's Insomnia. In addition to her work with the Handel and Haydn Society Chorus, she frequently collaborates with duo partner pianist Benjamin Warsaw, as well as living composers and chamber ensembles nationwide.

Sonja DuToit Tengblad, soprano

Soprano Sonja DuToit Tengblad has been a member of the Handel and Haydn Society Chorus since 2011. Recent highlights include Monteverdi's *Il ritorno d'Ulisse in patria* with Boston Baroque (La Fortuna, Giunone), Knussen's Symphony No. 2 with the Boston Modern Orchestra Project, and her Carnegie Hall and Lincoln Center debuts.

Ms. Tengblad performs with the Grammy-winning ensemble Conspirare in Austin, Texas; the Yale Choral Artists; and Boston's Blue Heron and Lorelei Ensemble. Upcoming solo appearances include Bach's *St. John Passion* with the Handel and Haydn Society, Vivaldi's *Juditha triumphans* with Boston Baroque, and Orff's *Carmina Burana* with the Austin and Tucson Symphonies.

Emily Marvosh, alto

Alto Emily Marvosh has been gaining recognition for her "flexible technique and ripe color," "sterling voice," and "graceful allure." She is a former member of the H+H Outreach Quartet, a regular soloist on Boston stages, and a founding member of the Lorelei Ensemble, which promotes new music for women's voices. Awards include the American Prize, the Virginia Best Adams Fellowship at the Carmel Bach Festival, and a St. Botolph Club Foundation Emerging Artist grant for The Michigan Recital Project. Upcoming solo engagements in Boston include Stravinsky's Les Noces, Bach's St. John Passion, and Mozart's The Magic Flute.

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String players are listed alphabetically, after the principal

CHORUS

Emily Rideout

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Chorus prepared by Grant Llewellyn

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Soprano

Elissa Alvarez
Jennifer Ashe
Megan Chartrand
Jessica Cooper
Monica Hatch
Shannon Larkin
Jessica Petrus
Carey Shunskis
Sonja DuToit
Tengblad
Erika Vogel

Brenna Wells

Shari Alise

Wilson

Alto

Julia Cavallaro
Carrie Cheron
Douglas Dodson
Katherine
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Margaret Lias
Miranda Loud
Emily Marvosh
Clare McNamara
Gerrod

Pagenkopf

Tenor

Jonas Budris Marcio de Oliveira Thomas Gregg Randy McGee Eric Perry Alex Powell Stefan Reed Patrick T. Waters

Bass

Jonathan
Barnhart
Glenn Billingsley
Jacob Cooper
Bradford Gleim
Scott Allen
Jarrett
Zachary Lenox
Paul Max Tipton
Donald Wilkinson

IN MEMORY OF CHRISTOPHER HOGWOOD

CONDUCTOR LAUREATE (2001-2014) ARTISTIC DIRECTOR (1986-2001)



A visionary and never-ending source of inspiration to musicians and musiclovers, Christopher Hogwood profoundly changed the direction of the Handel and Haydn Society and added much to its renown and international profile. He was to have conducted these performances of *Elijah*, a work that meant much to him, but he sadly passed away too soon on September 24, 2014 at age 73.

"Chris' inspirational appointment as artistic director of H+H in 1986 broke new boundaries," says Artistic Director Harry Christophers. "He redefined our mission—to make the old sound new."

"It was thrilling to work with Chris," says H+H principal flutist Christopher Krueger. "He brought so many new ideas and so much energy to the projects, that one couldn't help but feel swept up in a new wave of music-making."

Hogwood's 15-year tenure at H+H abounded with great artistic successes—a glorious chapter in the history of this 200-year organization that included using period instruments in H+H's transformation to historically-informed performance. What's more, he was an advocate for education and explored unique collaborations with unexpected partners, including choreographer Mark Morris and jazz artists Chick Corea and Keith Jarrett. Hogwood had founded the Academy of Ancient Music in 1973 and was tirelessly involved in period-instrument performance groups. He leaves behind an impressive legacy as a harpsichordist, scholar, and one of the most prolific recording artists of his time.

Beyond his achievements, Hogwood was a caring mentor and good friend. "Chris was a great leader, but he was always extremely human, always a colleague," says Krueger. "He never put himself above any of the musicians he worked with; he seemed to be delighted by all of us."

Highlights of Christopher Hogwood's H+H Tenure

1986

Appointed H+H artistic director. Hogwood begins his tenure with a powerful first impression: a Mozart weekend, centered around the Requiem, followed by H+H's first periodinstrument Messiah and a spring full of Bach, Handel, Haydn, Mozart, and Purcell.

1987

The first Collaborative Youth Concert (CYC) takes place at Faneuil Hall, bringing together public high school choruses from Cambridge, Malden, and New Bedford and H+H professional musicians to perform Handel's Coronation Anthem Let thy hand be strengthened.

1988

Jazz pianist Keith Jarrett performs in concert with the H+H Orchestra, beginning a tradition of juxtaposing Baroque and jazz music. Later that year, under Hogwood, H+H makes its Lincoln Center debut with a performance of Messiah at Avery Fisher Hall.

1989

The Handel and Haydn Society finishes its transition into a period-instrument ensemble. H+H makes its first recording with Hogwood, Handel's Concerti Grossi, Op. 6, on the L'Oiseau-Lyre label.

1990

H+H celebrates its 175th Jubilee Season with an exhibition at the Boston Public Library, a feature in *Symphony* magazine, and a week of free performances, concluding with an outdoor performance of Vivaldi's *Four Seasons* at the Hatch Shell.

1993

H+H makes its first California tour with performances of Handel's *Ode for St. Cecilia's Day* (arr. Mozart) in Los Angeles, Orange County, and Lancaster. *Ode for St. Cecilia's Day* is then recorded, along with Handel's *Alexander's Feast*, for release on the Arabesque label.

1994

Vocal Arts Program (VAP) established, increasing young people's engagement with Baroque and Classical music with opportunities for choral singing, individual voice lessons, and musicianship training.

1996

H+H and Hogwood collaborate with the Mark Morris Dance Group on a fully-staged production of Gluck's *Orfeo*. The production tours the US and travels to the Edinburgh International Festival, making H+H's European debut.

1998

H+H continues an acclaimed series of semi-staged performances of Handel's operas with *Giulio Cesare* (*Julius Caesar*), featuring soprano Sylvia McNair in the role of Cleopatra.

1999

Hogwood conducts the world premiere of Dan Welcher's JFK: The Voice of Peace, narrated by author David McCullough.

2000

For the 100th anniversary of Symphony Hall, Hogwood leads H+H in a triumphant performance of Mendelssohn's Elijah. (Hogwood was a longtime champion of Mendelssohn's music and edited many of the composer's works.)

2001

Hogwood conducts the modern-day premiere of C.P.E. Bach's *Hymn of Thanks and Friendship*. The work, presumed lost during World War II, was rediscovered in the summer of 1999 in Kiev.

2008

Hogwood returns to H+H as conductor laureate, leading the Period Instrument Orchestra and Chorus in Haydn and Beethoven.

CHRISTOPHER HOGWOOD HISTORICALLY INFORMED PERFORMANCE FELLOWSHIP FUND

In 2001, the Handel and Haydn Society established a special fund to support an annual fellowship in honor of Christopher Hogwood, who was then closing his 15-year tenure as artistic director. The Hogwood Fellow position, currently held by MIT professor Teresa M. Neff, provides program notes, archival research, pre-concert lectures, special talks, and workshops for H+H throughout the season. Contributions to the Hogwood Fund will help ensure that the annual stipend for the Hogwood Fellow can continue well into the future. Gifts are encouraged, in the spirit of perpetuating Christopher Hogwood's memory and to further the scholarship that he strongly valued.

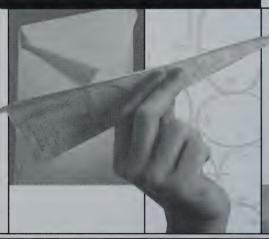
For more information or to make a donation to the Christopher Hogwood Fund, contact Director of Development Mike Peluse at *mpeluse@handelandhaydn.org* or 617 262 1815.

Wishing the Handel & Haydn Society the best with your 2014-2015 Season!



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PROGRAM NOTES MENDELSSOHN ELIJAH

Felix Mendelssohn (1809-1847) was born in Hamburg; two years later, to escape the French occupation of that region, the family moved to Berlin. The Mendelssohn house was a gathering place for Berlin's intellectual community, and the young composer, who completed works such as his Octet and the Overture to A Midsummer Night's Dream before he was 18, often gave concerts there. In 1816, Mendelssohn's father, Abraham, added Bartholdy to the family surname and had his children baptized. About this same time, Mendelssohn began studying piano with Marie Bigot, a pianist whose playing had been praised by both Haydn and Beethoven.

In the 1820s, Mendelssohn joined the Berlin Singakademie, a vocal society modeled on London's Academy of Ancient Music. It was also for a Singakademie performance that Mendelssohn conducted J.S. Bach's St. Matthew Passion, the first performance of that work outside of Leipzig and largely credited with reviving interest in Bach's vocal music in the 19th century.

Mendelssohn moved to Leipzig in the 1830s and became conductor and director of the Leipzig Gewandhaus Orchestra. He conducted up to 20 concerts each season in addition to organizing a chamber music series and arranging concerts for visiting virtuosos. In addition, he organized musical festivals. A popular type of musical extravaganza in the 19th century, music festivals featured large choruses and orchestras with hundreds (or more) participating. Although he traveled throughout his life. Leipzig remained Mendelssohn's home until his death in 1847.

Mendelssohn conducted the premiere of his first oratorio, *St. Paul*, in May 1836 in Düsseldorf. Perhaps because of its success, Mendelssohn entertained the idea of a new oratorio a few months later, mentioning it in a letter to the diplomat and poet Karl Klingemann, who was one of Mendelssohn's closest friends.

In February 1837, Mendelssohn again wrote to Klingemann, this time asking him for a libretto on either St. Peter or Elijah, although Mendelssohn indicated he would prefer the story of Elijah. In the summer of 1837, Mendelssohn traveled to Birmingham, England to conduct *St. Paul* for that city's music festival; he also stopped in London to meet with Klingemann about the libretto for *Elijah*. The following June, Klingemann sent the unfinished libretto to the composer, saying he was not able to continue with the project.

Mendelssohn then turned to his friend Julius Schubring, a pastor in Dessau and the *St. Paul* librettist, for help in completing the Elijah text. At first, Schubring worked with the text from Klingemann, but later sent Mendelssohn his own libretto featuring scenes from the story of Elijah as told in the Old Testament's Book of Kings, interspersed with Psalm texts.

In 1845, when the Birmingham Music Festival commissioned an oratorio from Mendelssohn, he gave *Elijah* his full attention, working at a furious pace. First, in conjunction with Schubring, he worked on the overall shape of the libretto. In early 1846, with the libretto for Part One complete and Part Two in progress, Mendelssohn began composing the music for Part Two. Interestingly, Mendelssohn composed to a German text, sending the German text and music to the English poet and composer William Bartholomew, who made an English translation and fit the English words to the music.

One of Mendelssohn's last large-scale compositions completed and published before his death in 1847, *Elijah* is shaped as a series of interrelated scenes rather than a narrated story. It embodies the composer's reverence for music of past masters such as Handel and Bach, but does not simply imitate them.

Elijah begins with a statement: "As God the Lord of Israel liveth, before whom I stand, there shall not be dew or rain these years but according to my word." It is clear that Elijah is speaking from a position of authority, but the reason for his pronouncement (i.e., the transgression of worshiping Baal and of its ruler Ahab who, through his marriage to Jezebel, allowed the worship of the false god) is not explained. Elijah as prophet is both established and confirmed in



Instrument Spotlight: The Ophicleide

The ophicleide, patented in 1821 by Jean Hilaire Asté, is a brass instrument shaped like a bassoon. If its tubing were fully extended, a bass ophicleide would measure about eight feet in length. It was a popular bass instrument in early 19th-century opera and orchestral music, but was replaced by the tuba by the end of the century. This conical bore instrument (its tubing becomes gradually wider from end to end) has a mellow and rich sound that blends well with other brass instruments.

Mendelssohn and the World Beyond

1809 Mendelssohn is born on February 3 in Hamburg.

1811 The Mendelssohn family moves to Berlin to escape from French forces occupying the area.

1812 Jacob and Wilhelm Grimm publish *Kinder-und Hausmärchen* or *Grimms' Fairy Tales*.

1813 Richard Wagner is born in Leipzig.

1816 The Mendelssohn children are baptized; Felix studies violin with virtuoso Pierre Baillot and piano with Marie Bigot (her performances impressed both Haydn and Beethoven).

1821 Mendelssohn travels to Weimar and attends a party at the home of Goethe, where his musical talents are tested much like Mozart's were at about the same age.

1829 Mendelssohn conducts a revival of Bach's *Saint Matthew Passion* in Berlin, thereby igniting interest in Bach's large-scale works.

1829 Mendelssohn travels to England for the first time.

1831 The Underground Railroad begins. Between 1831 and 1861, approximately 75,000 slaves escape and travel north.

1832 Wilhelm Busch, poet, humorist, and author of *Max und Moritz* is born in Wiedersahl, south of Hamburg.

1833 Johannes Brahms is born in Hamburg.

1833 Mendelssohn becomes the music director in Düsseldorf. This is his first paid position.

1835 Mendelssohn is offered the directorship of Munich Opera and the Leipzig Gewandhaus Orchestra. He accepts the Gewandhaus position and leads that ensemble until his death.

1836 *St. Paul*, Mendelssohn's first oratorio, is premiered during the Lower Rhine Music Festival in Düsseldorf.

1836 The Alamo, held by Texans and Tejanos who opposed the oppressive government of Mexican President Antonio Lopez Santa Anna, falls to the Mexican army on March 6 after a siege that lasted 13 days. Just over one month later, the Mexican army will be defeated in the 18-minute battle of San Jacinto, a decisive battle in the war against Mexico's president.

1837 Mendelssohn conducts his oratorio *St. Paul* at the Birmingham Music Festival. He also plays Bach's "St. Anne" Fugue on the four-manual organ that had been installed in 1834. Mendelssohn returns to the festival in 1840 to conduct the premiere of the English version of his *Lobgesang* (*Hymn of Praise*).

1842 University of Notre Dame is founded in Indiana.

1843 Mendelssohn begins the Leipzig Conservatory.

1843 Mendelssohn's *St. Paul* is sung by H+H on January 22.

1845 Frederick Douglass publishes his autobiography Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself. It becomes a worldwide bestseller.

1845 Texas is annexed to the United States.

1846 Mendelssohn meets Hans Christian Anderson.

1846 *Elijah* premieres at the Birmingham Music Festival.

1847 Mendelssohn dies on November 4 in Leipzig.

this brief recitative. which introduces two recurring musical ideas as well: the rising line to which Mendelssohn sets Elijah's opening statement and the dissonant. descending figure at the point the punishment (i.e., drought) is announced. The orchestral overture that follows accentuates the passage of time, building from Elijah's pronouncement to the first chorus, a plea for help.

The underlying theme of faith and trust in God (even in the worst of situations) is presaged by another prophet, Obidiah, before being explicated in the next scene in which Elijah brings the son of a widow back to life. Mendelssohn reflects the grief of the widow by means of quicker rhythmic patterns for both the voice and orchestra. Against these. Elijah's music is more comforting, turning to major in response to the widow's minor kev.

Also in Part One, Elijah encounters Ahab, who asks "Art thou he who troubles Israel?" Elijah tells Ahab and the priests of Baal to "lift your voices and call the god ye worship," and he "will call on the Lord Jehovah. And the god who by fire shall answer, let him be God." The chorus, beginning in eight parts, represents the followers of Baal. With each plea, the orchestral accompaniment intensifies: however. except for Elijah's interjections to call louder, the cries to Baal are unanswered. Next. Elijah's invocation. an aria, is a musical counterpoint to the preceding chorus with its hymnlike phrases and rich accompaniment. After this demonstration, the people re-avow their faith and the drought is over. The implications of this scene are carried into Part Two of the oratorio when Queen Jezebel seeks revenge on the prophet.

Part Two opens with an aria for soprano that reminds Israel to be faithful and not fear. This aria, set in minor, is paired with a chorus (in major) that might remind the listener of Handel in the overarching structure as well as the use of contrapuntal and chordal passages. As with the crisis of faith in Part One, Elijah suffers a personal crisis of faith, poignantly set in the aria "It is enough." With the close of this aria, Elijah's line and the orchestral accompaniment subside because there is nothing left to say: however, unlike a similar place in Part One, in which the cries to Baal are met with only silence, here a chorus of female voices (an angel) replies. This response is followed by another chorus, "He watching over Israel," in which Mendelssohn constructs a gentle orchestral accompaniment to complement the spacious choral writing. The final scene depicts Elijah's ascent to heaven in a chariot of fire. In the final chorus, which closes with a fugue, the descending, dissonant musical figure heard at the opening of the oratorio is transformed to reflect in a subtle, yet direct, way the triumph of faith. Mendelssohn brings back the figure in its original descending form

just before the final Amen, perhaps, too, as a reminder of what has been overcome.

. . .

Between 1768 and 1912, the city of Birmingham, England held 46 music festivals. The festivals initially featured Handel oratorios, but in the 19th century, the repertoire was expanded to include Beethoven, Mozart, and contemporary composers such as Sigismund Neukomm (1778-1858) and Louis Spohr (1784-1859)—two composers whose music was also very popular with Handel and Haydn Society audiences at this same time. For his third appearance at the Birmingham festival, Mendelssohn conducted the premiere of Elijah on August 26, 1846.

Elijah was immensely popular with one critic claiming that the oratorio was "not only the sacred work of our time... but it is a work for our children and our children's children." Just one year later Mendelssohn returned to England to conduct a revised version of the oratorio—the version known today.

Jonas Chickering, founder of Chickering and Sons and then president of H+H, heard *Elijah* while traveling in England and brought the score back to Boston with him. H+H began rehearsing the oratorio in January 1848 and gave the Boston premiere on February 13, 1848. The oratorio was performed a total of nine times between the premiere and the end of the concert season. Along with Handel's *Messiah* and Haydn's *Creation, Elijah* became one of the most popular works performed by the Handel and Haydn Society.

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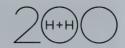
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BICENTENNIAL BEAT THE CHICKERING FAMILY



For 70 years, the Chickerings, a family of Boston piano manufacturers, were members and officers of the Handel and Haydn Society. Their firm donated instruments and Chickering Hall for H+H rehearsals and performances.



Clockwise from top left:

Jonas Chickering

Chickering and Sons Founder Jonas Chickering (1797-1853), who patented the cast-iron piano frame in both the square and grand piano, joined the Handel and Haydn Society in 1818. He sang tenor and served as a trustee, vice president, and president (1843-1850). Each of his three sons also became lifelong members and H+H officers.

Charles Francis Chickering

Charles Francis Chickering, H+H president from 1856 to 1858, spearheaded the first H+H music festival, patterned on the festivals held in Birmingham, England. The first H+H festival was held in 1857; other festivals followed for the 50th anniversary and then triennially over the next 18 years.

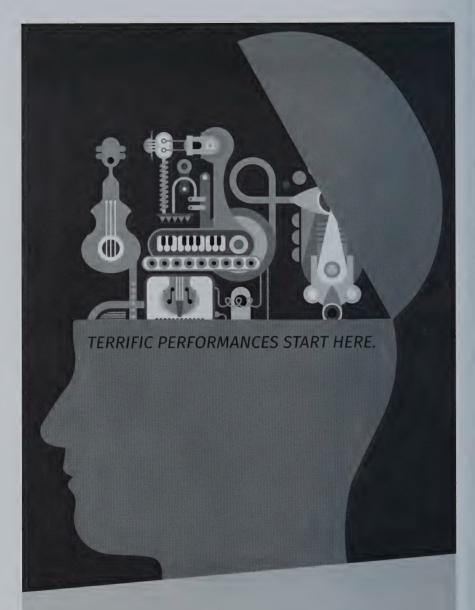
George May Chickering

George May Chickering, the youngest of Jonas' sons, served as H+H trustee, librarian, vice president, and president (1887-1888).

Thomas Chickering

H+H president from 1858 to 1861, Thomas Chickering ran the family piano business until 1862, when he assumed command of the 41st Regiment Massachusetts Volunteer Infantry. Before Chickering's unit was deployed to New Orleans, H+H gave a benefit concert in its honor.

Explore more items from the archives and learn stories from H+H's past in the book published for H+H's Bicentennial, *The Handel and Haydn Society Bringing Music to Life for 200 Years*. Available for purchase in two full-color editions: a numbered special edition bound in full cloth and signed by Harry Christophers for \$200 and a standard edition for \$40. Take home your copy today from the H+H Shop or order online at *handelandhaydn.org/shop*.



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MENDELSSOHN ELIJAH PROGRAM TEXTS

Part One

INTRODUCTION

Elijah

As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

NO. 1 CHORUS

The People

Help, Lord! wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

The deeps afford no water, and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!

NO. 2 DUET AND CHORUS

The People

Lord, bow Thine ear to our prayer.

Two Women

Zion spreadeth her hands for aid; and there is neither help nor comfort.

NO. 3 RECITATIVE

Obadiah

Ye people, rend your hearts and not your garments for your transgressions; even as Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God: for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

NO. 4 ARIA

Obadiah

If with all your hearts ye truly seek me, ye shall ever surely find Me. Thus

saith our God. Oh! that I knew where I might find Him, that I might even come before His presence!

NO. 5 CHORUS

The People

Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us.

For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins upon the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall – fall on all them that love Him and keep his commandments.

NO. 6 RECITATIVE

An Angel

Elijah! get thee hence; depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

NO. 7 DOUBLE QUARTET AND RECITATIVE

Angels

For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

An Angel

Now Cherith's brook is dried up, Elijah; arise and depart; and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

PLEASE TURN PAGE QUIETLY

NO. 8 RECITATIVE AND ARIA

A Widow

What have I to do with thee, O man of God? art thou come to me to call my sin unto remembrance? – to slay my son art thou come hither? Help me, man of God! my son is sick! and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

Elijah

Give me thy son. Turn unto her, O Lord my God, O turn in mercy; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, O let the spirit of this child return, that he again may live.

Widow

Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

Elijah

Lord my God, O let the spirit of this child return, that he again may live!

Widow

The Lord hath heard thy prayer, the soul of my son reviveth!

Elijah

Now behold, thy son liveth!

Widow

Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord, for all his benefits to me?

Both

Thou shalt love the Lord thy God, love Him with all thine heart and with all thy soul and with all thy might. O blessed are they who fear Him!

NO. 9 CHORUS

Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

NO. 10 RECITATIVE AND CHORUS

Elijah

As God the Lord of Sabaoth liveth, before whom I stand; three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

Ahab

Art thou Elijah? he that troubleth Israel!

The People

Thou art Elijah, he that troubleth Israel!

Elijah

I never troubled Israel's peace: it is thou, Ahab, and all thy father's house Ye have forsaken God's commands, and thou hast followed Baalim!

Now send and gather to me the whole of Israel unto Mount Carmel; there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

The People

And then we shall see whose God is the Lord.

Elijah

Rise then, ye priests of Baal; select and slay a bullock, and put no fire under it; uplift your voices and call the God ye worship; and I will call upon the Lord Jehovah: and the god who by fire shall answer, let him be God.

The People

Yea, and the God who by fire shall answer, let him be God.

Eliiah

Call first upon your God, your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest-gods, and mountain deities.

NO.11 CHORUS

Priests of Baal

Baal, we cry to thee, hear and answer us! Heed the sacrifice we offer! hear us, O hear us, Baal!

Hear, mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe!

NO. 12 RECITATIVE AND CHORUS

Eliiah

Call him louder, for he is a god! He talketh; or he is pursuing; or he is in a journey; or peradventure, he sleepeth; so awaken him; call him louder.

Priests of Baal

Hear our cry, O Baal! now arise! wherefore slumber?

NO. 13 RECITATIVE AND CHORUS

Elijah

Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him, and prophesy! Not a voice will answer you; none will listen, none heed you.

Priests of Baal

Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

Elijah

Draw near, all ye people, come to me!

NO. 14 ARIA

Elijah

Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned!

NO. 15 QUARTET

Angels

Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand.

Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed that wait upon Thee!

NO. 16 RECITATIVE AND CHORUS

Elijah

O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires; let them now descend!

The People

The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord, and we will have no other gods before the Lord!

Elijah

Take all the prophets of Baal, and let not one of them escape you: bring them down to Kishon's brook; and there let them be slain.

The People

Take all the prophets of Baal and let not one of them escape us: bring all, and slay them!

NO. 17 ARIA

Eliiah

Is not His word like a fire: and like a hammer that breaketh the rock into pieces?

For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow and made it ready.

NO. 18 ARIA

A Woman

Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet have they spoken falsely against Him, even from Him have they fled.

NO. 19 RECITATIVE AND CHORUS

Obadiah

O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

Eliiah

O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help. help Thy servant now. O God!

The People

Open the heavens and send us relief: help, help Thy servant now, O God!

Elijah

Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

The Boy

There is nothing. The heavens are as brass, they are as brass above me!

Elijah

When the heavens are closed up because they have sinned against Thee; yet if they pray and confess Thy Name, and turn from their sin when Thou dost afflict them: then hear from heaven, and forgive the sin! Help, send Thy servant help, O God!

The People

Then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

Fliiah

Go up again, and still look toward the sea.

The Boy

There is nothing. The earth is as iron under me!

Eliiah

Hearest thou no sound of rain? seest thou nothing arise from the deep?

The Boy

No, there is nothing.

Elijah

Have respect to the prayer of Thy servant, O Lord my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

The Boy

Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

The People

Thanks be to God for all His mercies!

Elijah

Thanks be to God, for He is gracious, and His mercy endureth forevermore!

NO. 20 CHORUS

The People

Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices!

The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

Part Two

NO. 21 ARIA

Soprano

Hear ye, Israel; hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!"

Who hath believed our report; to whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by tyrants: thus saith the Lord: "I am He that comforteth; be

not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee."

NO. 22 CHORUS

Be not afraid, saith God the Lord. Be not afraid, thy help is near. God, the Lord thy God, saith unto thee, "Be not afraid!"

Though thousands languish and fall beside thee, and tens of thousands around thee perish; yet still it shall not come nigh thee.

NO. 23 RECITATIVE AND CHORUS

Elijah

The Lord hath exalted thee from among the people: and o'er His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession.

And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

The Queen

Have ye not heard he hath prophesied against all Israel?

Courtiers

We heard it with our ears.

The Queen

Hath he not prophesied also against the king?

Courtiers

We heard it with our ears.

The Queen

And why hath he spoken in the name of the Lord?

Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's?

The gods do so to me, and more; if by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

Courtiers

He shall perish!

The Queen

Hath he not destroyed Baal's prophets?

Courtiers

He shall perish!

The Queen

Yea, by the sword he destroyed them all!

Courtiers

He destroyed them all!

The Queen

He also closed the heavens!

Courtiers

He also closed the heavens!

The Queen

And called down a famine upon the land

Courtiers

And called down a famine upon the land.

The Queen

So go ye forth and seize Elijah, for he is worthy to die; slaughter him! do unto him as he hath done!

NO. 24 CHORUS

The People

Woe to him, he shall perish; for he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

NO. 25 RECITATIVE

Obadiah

Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they say slay thee. Arise then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee. Now begone, and bless me also.

Elijah

Though stricken, they have not grieved! Tarry here my servant: the Lord be with thee. I journey hence to the wilderness.

NO. 26 ARIA

Elijah

It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity! I have been very jealous for the Lord God of Hosts; for the children of Israel have broken Thy covenant, and thrown down Thine altars, and slain all Thy prophets, slain them with the sword: and I, even I only, am left; and they seek my life to take it away.

NO. 27 RECITATIVE

Tenor

See, now he sleepeth beneath a juniper tree in the wilderness! and there the angels of the Lord encamp round about all them that fear Him.

NO. 28 TRIO

Angels

Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved: thy keeper will never slumber.

NO. 29 CHORUS

Angels

He, watching over Israel, slumbers not nor sleeps. Shouldst thou, walking in grief, languish; He will quicken thee.

NO. 30 RECITATIVE

An Angel

Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go; to Horeb, the mount of God.

Eliiah

O Lord, I have labored in vain; yea, I have spent my strength for naught! O that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou made them to err from Thy ways and hardened their hearts, that they do not fear Thee? O that I now might die!

NO. 31 ARIA

An Angel

O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evildoers.

NO. 32 CHORUS

He that shall endure to the end, shall be saved.

NO. 33 RECITATIVE

Elijah

Night falleth round me, O Lord! Be Thou not far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

An Angel

Arise now! get thee without, stand on the mount before the Lord; for there His glory will appear, and shine on thee; Thy face must be veiled, for He draweth near.

NO. 34 CHORUS

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake. And after the earthquake there came a fire: but yet the Lord was not in the fire.

And after the fire there came a still small voice; and in that still voice, onward came the Lord.

NO. 35 RECITATIVE, QUARTET, AND CHORUS

Alto

Above Him stood the Seraphim, and one cried to another:

Seraphim

Holy, holy, holy is God the Lord - the Lord Sabaoth! Now His glory hath filled all the earth.

NO. 36 RECITATIVE AND CHORUS

Chorus

Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. Go, return upon thy way! Thus the Lord commandeth.

Elijah

I go on my way in the strength of the Lord. For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

NO. 37 ARIA

Elijah

For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

NO. 38 CHORUS

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future; and in Horeb, its vengeance.

And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

NO. 39 ARIA

Tenor

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their heads shall be for everlasting, and all sorrow and mourning shall flee away for ever.

NO. 40 RECITATIVE

Soprano

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse.

NO. 41 CHORUS

But the Lord, from the north hath raised one, who from the rising of the sun shall call upon His name and come on princes.

Behold, my servant and mine elect, in whom my soul delighteth! On him the spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord. Thus saith the Lord: "I have raised one from the north, who, from the rising, on my name shall call."

Quartet

O! come every one that thirsteth, O come to the waters: O come unto Him. O hear, and your souls shall live for ever!

NO. 42 CHORUS

And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you.

Lord, our Creator, how excellent Thy Name is in all the nations! Thou fillest heaven with Thy glory. Amen!



Alli and Bill Achtmeyer
salute the
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The Karen S. and George D. Levy Education Program provides music education for children in communities throughout eastern Massachusetts through five major components:

The Vocal Arts Program (VAP) provides talented young singers in grades 3–12 the opportunity to sing in a chorus, take musicianship classes, perform with professional musicians, and receive private voice instruction.

The Vocal Quartet, comprising H+H professional singers, visits schools with original presentations designed to teach music history in an entertaining, age-appropriate way.

Collaborative Youth Concerts bring choirs from Greater Boston area high schools together to perform alongside Handel and Haydn Society musicians in their home communities and Symphony Hall.

School Partnerships led by H+H teaching artists bring choral and music education programs to Boston's public schools.

Coaching and Masterclasses led by H+H musicians and conductors are offered to high school choruses and soloists, as well as college ensembles.

The Education Program is endowed in perpetuity by Karen S. and George D. Levy. Special thanks to Willma H. Davis, season sponsor of Alyson Greer, the Young Women's Chorus, and the Young Women's Chamber Choir and to Lucas Wegmann, sponsor of Kevin McDonald and the Young Men's Chorus. Upcoming Performances and Auditions

Youth Chorus performs at ACDA's Big Sing East Choral Festival March 14, 2.30–4.30pm St. Paul's Parish, Cambridge

H+H Singers performs at Boston Children's Museum

March 22, 2.30 + 3.30pm

Young Men's Chorus and Young Women's Chamber Choir perform in Bach's St. Matthew Passion

March 27 + 29 Symphony Hall

See the Education Program in action at handelandhaydn.org/ education. The Boston Foundation is delighted to support this special concert of the Handel and Haydn Society. As we celebrate our 100th Anniversary, we congratulate Handel and Haydn on its 200th Anniversary. Since 1915, the Boston Foundation has served as the primary philanthropy for Greater Boston—from its earliest days of responding to the human needs of immigrants and the poor, to seeding innovation through "there at the beginning" grants for new nonprofits and fresh ideas, to helping change the very systems that affect the lives of everyone in our region.





UPCOMING CONCERTS BY H+H MUSICIANS

Bradford Gleim, baritone

March 7 at 8pm NEC's Jordan Hall Soloist with Metropolitan Chorale of Brookline in Handel's *Israel in Egypt.* metropolitanchorale.org

Woodrow Bynum, conductor; Margaret Lias, alto

March 10 at 7pm The Cathedral of All Saints; 62 S. Swan St.; Albany, New York Bach's *St. John Passion.* thecathedralofallsaints.org

Margaret Lias, alto

March 14 at 8pm
University Chapel, Princeton
University, Princeton, New Jersey
Soloist with Princeton Pro Musica
in program that includes Pärt's
Te Deum, Taverner's Song for
Athene, and Allegri's Miserere Mei.
princetonpromusica.org

David McFerrin, bass

March 13, 15, 18, 20 and 22 Shubert Theatre, Tremont Street, Boston Performing the role of Kuligin in Janacek's *Kátya Kabanová*. blo.org

Bradford Gleim, baritone

March 14 at 8pm First Church, Cambridge Soloist in J.S. Bach's Mass in B Minor. musicasacra.org

Bradford Gleim, baritone

March 21 at 8pm Emmanuel Church, Newbury St., Boston Soloist with Emmanuel Church in J.S. Bach's St. John Passion. emmanuelmusic.org

Monica Hatch, soprano

March 21 at 7.30pm Trinity Lutheran Church, 73 Lancaster Street, Worcester Soprano soloist with the Salisbury Singers in J.S. Bach Cantata Nos. 1 and 196. salisburysingers.org

Margot Rood and Shari Wilson, sopranos; Christina English and Emily Marvosh, altos

April 1 at 7pm Sloane Merrill Gallery, 75 Charles Street, Boston Lorelei On The Rocks Salon Series features 18th- and 19th-century works. *loreleiensemble.com*

A Pilgrim's Journey: The Shepherds of the Delectable Mountains

CANTO ARMONICO

music of Hugo Distler, Ralph Vaughan Williams and William Byrd

When shall I pass over and the trumpets sound for me on the other side? --- John Bunyar

Saturday, March 7, 8 pm First Lutheran Church, 299 Berkeley St. tickets \$30/\$20 senior/\$15 www.cantoarmonico.org

7th Annual

BOSTON BACH BIRTHDAY 330

Celebrating Music of Johann Sebastian Bach (1685-1750)

Saturday March 21, 2015 9:30 am-6:30 pm

First Lutheran Church of Boston in partnership with the AGO Boston and WCRB Classical New England 299 Berkeley St. at Marlborough www.flc-bostonmusic.org

Free admission all day

Premium seat reservations for \$25-35 Lunch for \$15

9:30 a.m. "Peep the Piper" a multi-media presentation for children of all ages Hourly programs of Bach's music for strings, organ, singers and orchestra and the U.S. debut of organist Arvid Gast from Lübeck, Germany

PHOTO: IAMES DOY

EXPERIENCE THE HANDEL AND HAYDN SOCIETY OUTSIDE THE CONCERT HALL



J.S. Bach's Grand Passion

March 18, 2015 7.30pm

Paine Hall Harvard University, Cambridge Free admission

Preeminent Bach scholars Christoph Wolff and Mary J. Greer lead a discussion of Bach's seminal masterpiece St. Matthew Passion, its origins, and its place in the composer's output of sacred music.

H+H at Needham Town Hall

March 21, 2015 8pm

James Hugh Powers Hall 1471 Highland Ave., Needham Tickets: \$25 and \$30

H+H Resident Conductor lan Watson and members of the Period Instrument Orchestra and Chorus perform a varied Baroque program, including Bach's Cantata No. 4, Vivaldi's *La Folia* Trio Sonata, and Allegri's Miserere.

Purchase tickets at greathallperformance. org.

Music Critics Association of North America (MCANA) Symposium

March 27, 2015 1-3pm

Boston Public Library, Central Library at Copley Square, 700 Boylston St. Free admission

The Boston Globe's
Jeremy Eichler
moderates "The Handel
and Haydn Society: Past,
Present and Future."
Panelists include music
writer Jan Swafford,
H+H Executive Director
and CEO Marie-Hélène
Bernard, and music critic
Donald Rosenberg.

Full season listing available at handelandhaydn.org/education/community-programs.

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HANDEL AND HAYDN SOCIETY 2014-2015 SEASON

BACH ST. MATTHEW PASSION

FRI, MARCH 27 AT 7.30PM SUN, MARCH 29 AT 3PM SYMPHONY HALL

Harry Christophers, conductor Joshua Ellicott, tenor (Evangelist) Roderick Williams, baritone (Jesus) Joélle Harvey, soprano

Anna Stéphany, mezzo-soprano Matthew Long, tenor

Sumner Thompson, baritone

Vocal Arts Program Young Men's and
Young Women's Choruses

Experience Bach's supreme masterwork, performed during the final days of Lent. The *St. Matthew Passion* was premiered in the US by H+H in 1879.

HAYDN THE CREATION

FRI, MAY 1 AT 7.30PM SUN, MAY 3 AT 3PM SYMPHONY HALL

Harry Christophers, conductor Sarah Tynan, soprano Jeremy Ovenden, tenor Matthew Brook, bass-baritone The Creation, widely considered Haydn's crowning masterpiece, was premiered in the US by H+H in 1819, just 10 years after Haydn's death. Don't miss this first H+H performance since 2001.

HANDEL AND HAYDN SINGS

THURS, JUNE 18, 2015 SYMPHONY HALL

Harry Christophers, conductor

Program to include:
Palestrina Vineam meam non
custodivi

MacMillan O Radiant Dawn Palestrina Pulchrae sunt genae tuae J.S. Bach Singet dem Herrn Gabriela Lena Frank World premiere

piece, title TBD (with introduction and recitation by David Rockefeller)

Be there for this special concert, held in conjunction with the 2015 Chorus America conference. Harry Christophers conducts many of his favorite choral works spanning 400 years, from the majesty of Palestrina to the spirituality of Arvo Pärt.

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An offer this good comes around only once every 200 years—subscribe today!











MOZART REQUIEM Oct 2 at 7.30pm + Oct 4 at 3pm at Symphony Hall

Harry Christophers, conductor

Lauren Snouffer, soprano Hannah Pedley, mezzo-soprano Robert Murray, tenor

Dashon Burton, bass-baritone

Period Instrument Orchestra and Chorus

Haydn: Symphony No. 99

Webbe: When winds breathe soft

Mozart: Requiem

BAROQUE MASTERS Oct 30 at 7.30pm + Nov 1 at 3pm at NEC's Jordan Hall

Richard Egarr, director and organ

Period Instrument Orchestra

Program includes: Gabrieli: Canzona a6

Castello: Sonata decima quarta a4 Gabrieli: Sonata for 3 violins Castello: Sonata duodecima a3 B. Marini: Sonata in echo for 3 violins

Fontana: Sonata for 3 violins

HANDEL MESSIAH Nov 27 at 7.30pm, Nov 28 at 3pm, Nov 29 at 3pm at Symphony Hall

Harry Christophers, conductor

Sophie Bevan, soprano Emily Marvosh, alto James Gilchrist, tenor Christopher Purves, baritone

Period Instrument Orchestra and Chorus

Handel: Messiah

BACH CHRISTMAS Dec 17 at 7.30pm + Dec 20 at 3pm at NEC's Jordan Hall

Laurence Cummings, conductor

Period Instrument Orchestra and Chorus

Bach: Der Geist hilft unser Schwachheit auf Bach: Cantata 36, Schwingt freudig euch empor

Bach: Cantata 133, Ich freue mich in dir

Bach: Cantata 140, Wachet auf, ruft uns die Stimme

ALL HAYDN Jan 29 at 7.30pm + Jan 31 at 3pm at Symphony Hall

Harry Christophers, conductor

Aisslinn Nosky, leader and violin

Period Instrument Orchestra

Haydn: Symphony No. 8, *Le Soir* Haydn: Violin Concerto in A Major

Haydn: Symphony No. 84

ALL BEETHOVEN Feb 26 at 7.30pm + Feb 28 at 3pm

at Symphony Hall

Richard Egarr. conductor

Robert Levin, fortepiano

Period Instrument Orchestra

Beethoven: Piano Concerto No. 4 Beethoven: Symphony No. 6

BACH ST. JOHN PASSION Mar 11 at 7.30pm + Mar 13 at 3pm at Symphony Hall

Harry Christophers, conductor

Nicholas Mulroy, tenor (Evangelist and arias) Matthew Brook, bass-baritone (Jesus and arias) Sonja DuToit Tengblad, soprano Emily Marvosh, alto

Period Instrument Orchestra and Chorus

Bach: St. John Passion

MOZART AND BEETHOVEN Apr 8 at 7.30pm at NEC's Jordan Hall Apr 10 at 3pm at Sanders Theatre

Aisslinn Nosky, leader and violin

Eric Hoeprich, clarinet

Period Instrument Orchestra

Mozart: Violin Sonata in B-flat Major, K.378/317d (arr. for clarinet and string trio)

Beethoven: String Trio Op. 9, No. 3
Beethoven: Septet

HANDEL SAUL Apr 29 at 7.30pm + May 1 at 3pm at Symphony Hall

Harry Christophers, conductor

Jonathan Best, bass-baritone (Saul) lestyn Davies, countertenor (David) Robert Murray, tenor (Jonathan) Elizabeth Atherton, soprano (Merab) Joélle Harvey, soprano (Michal)

Period Instrument Orchestra and Chorus

Handel: Saul

RENEW BY SUNDAY, MARCH 29 TO SAVE!

RENEW YOUR SUBSCRIPTION TODAY AT THE HALL, CALL 617 266 3605, OR VISIT HANDELANDHAYDN.ORG.

Congratulations to the Handel and Haydn Society

The Freedom Trail Foundation is proud to celebrate Handel and Haydn Society's 200 years of bringing music to life with pop-up performances and history along the Freedom Trail. To learn more, visit **TheFreedomTrail.org** or call **617.357.8300**.



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MY H+H: COLLECTING TESTIMONIALS TO CELEBRATE 200 YEARS

"My favorite memory of H+H concerns a concert when Mr. Hogwood was conducting. That evening my then 10-year-old was with me. She came very reluctantly, and we compromised that she could bring a book to read if she was totally bored. Our seats were in the first row of the balcony so we could easily be seen from the stage. Shortly after the concert began, my daughter took out her book, and put it inside the program. She was still reading when Mr. Hogwood spoke to the audience. At the reception greeting line, Mr. Hogwood mentioned to her that it was so nice to see young people following the score in the program. My heart was in my throat, thinking she would say she was reading a book, but instead she said what an honor it was to meet him in person."

HOWARD ZOUFALY, H+H SUBSCRIBER

Share your story and be a part of history.

H+H is gathering anecdotes, memories, and impressions for the Bicentennial. Help us to celebrate 200 years of bringing music to life. Please visit www.handelandhaydn.org/my-hh to join the conversation.

Read more tributes and memories of H+H in the commemorative magazine published for the Bicentennial. Pick up a copy at the Shop today or online at handelandhaydn.org/shop.

For more information, contact Haley Brown at hbrown@handelandhaydn.org or 617 262 1815.

INSTRUMENTAL VOICES

A Campaign for H+H



In 1815, a group of passionate Bostonians joined their voices together to perform the music closest to their hearts. In the 200 years since, the Handel and Haydn Society has grown to include thousands more voices, all of which have played instrumental roles in shaping the organization that we know and love. Today, H+H is thriving as never before, so it is the perfect time to add voices to that ever-expanding chorus of support through the *Instrumental Voices* campaign.

With a goal of \$12 million, *Instrumental Voices* is the largest fundraising campaign ever mounted by an early music organization in the United States.

The campaign will sustain the vibrancy and continued excellence of H+H by supporting artistic initiatives, expanding educational programs, enhancing H+H's position of prominence in Boston and throughout the greater music community, and sustaining program quality and growth through endowment support.

The Instrumental Voices initiative also encompasses funding for the Bicentennial celebrations, including a free outdoor performance of Beethoven's Symphony No. 9, an interactive exhibit at the Boston Public Library, and the world premiere of a new work co-commissioned with the Library of Congress.

Thanks to the many generous donors listed on the opposite page, the campaign is off to a very strong start, but getting across the finish line will require the support of many others. For more information, visit handelandhaydn.org/campaign or contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

Instrumental Voices Campaign Donors: The Handel and Haydn Society would like to thank all generous donors as of January 26, 2015.

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Thank you to the many donors to the campaign below the \$5,000 level.

- [†] Gifts made to endow the Cabot Family Chorusmaster Chair in perpetuity in memory of Ned Cabot
- * Deceased



H+H VOCAL ARTS PROGRAM EMBARKS ON ITS FIRST CONCERT TOUR

In June 2015, the Handel and Haydn Society Young Men's and Young Women's Choruses will take their first ambassadorial concert tour to Austria and the Czech Republic where they will perform in Vienna and Prague.

Participating students are busy raising money for this amazing opportunity.

To show your support, donate at www.crowdrise.com/vaptour/fundraiser/handelandhaydnsociet.

Or contact Assistant Director of Education Bill Pappazisis at 617 262 1815 or bill@handelandhaydn.org.



MAKE A GIFT TO H+H AND TRANSFORM LIVES THROUGH MUSIC



"Thank you for the wonderful opportunity to collaborate with professionals and other schools, and perform great music that we otherwise might not have discovered."

JULIE N., 2014 COLLABORATIVE YOUTH CONCERT PARTICIPANT, LYNN ENGLISH HIGH SCHOOL

Play a vital role in the life of the Handel and Haydn Society by donating today. Contribute toward the current season and make an immediate impact on H+H performances, community partnerships, and extensive educational activities.

To make a gift at this time, visit Patron Information at today's performance or go online at *handelandhaydn.org/support*. If you have any questions about your gift, you may contact Meagan McMullen, Associate Director, Annual Fund, at 617 262 1815 or *mmcmullen@handelandhaydn.org*.

YOUR GIFT WILL
MAKE A DIFFERENCE:

\$1,500 helps support weekly music literacy classes for one year at a Boston public school.

\$1,000 presents a free community concert by H+H musicians.

\$750 funds a school visit by the Vocal Quartet.

\$500 provides a full scholarship for a student to participate in a Vocal Arts Program ensemble for one year.

\$250 provides dress rehearsal space for H+H musicians for one performance.

\$75 enables a person in need to experience an H+H concert through the Heartstrings program.

I heard the news today, oh boy.



BOSTON'S NPR* | wbur

Worcester Chamber Music Society

BACH AND BEYOND

Thursday, April 9 7:30 PM Unitarian Church, Harvard

Sunday, April 12 4:00 PM Mechanics Hall/Washburn, Worcester

Music of Bach, Villa-Lobos and Berger with guests Geoffrey Burleson, piano and Robert Schulz, marimba

Tickets and info worcesterchambermusic.org

The Worcester Chorus J.S. Bach St. John Passion



Friday, March 13, 2015 Mechanics Hall, 8 PM

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MusicWorcester.org 508.754.3231

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The Handel and Haydn Society is grateful for the generous support of the following individuals who have made gifts to H+H's Annual Fund as of January 23, 2015.

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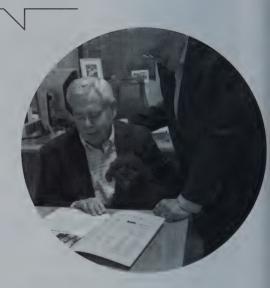
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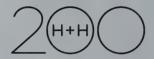
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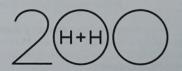
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